

LE PROGRAMME DES PROFESSEURS

CHOIX DE COMPOSITIONS DE PIANO, CLASSÉES, REVUES ET DOIGTÉES

PAR

G. Roguski, A. Różycki, A. Rutkowski, A. Sygietyński,
PROFESSEURS AU CONSERVATOIRE DE MUSIQUE DE VARSOVIE.

AVEC LE CONCOURS DE

A. Michałowski et I. Paderewski.

I ^{er} Degré.			II ^{me} Degré.			III ^e Degré.			IV ^e Degré.		
No.		kop.	No.		kop.	No.		kop.	No.		kop.
1.	Bodmann , Préludes . . .	20	1.	Reinecke , Andante con va- riazioni . . .	30	1.	Wolff, B. , Rondeau, Si ² maj. op. 87 . . .	40	1.	Reinecke , Ballet. op. 165 No. 9	40
2.	André , Sonatine en Do maj. op. 34 No. 1 . . .	20	2.	Dussek , a) Sonatine, Solmaj. op. 20 No. 1, b) Sonatine, Famaj. op. 20 No. 3 . . .	40	2.	Mendelssohn , Chants sans paroles. a) La min. No. 2, b) Sol min. No. 6 . . .	30	2.	Mozart , Allegro de la Sonate, Lamin., No. 16 . . .	30
3.	Wolff, B. , a) Berceuse, b) Al- legretto . . .	30	3.	Heller , Andantino quasi alle- gretto . . .	20	3.	Haydn , Allegro de la Sonate No. 4. Rémaj. . .	30	3.	Heller , op. 16 No. 1. a) Can- zonetta, b) Impromptu . . .	30
4.	Rohde , Feuille d'Album. op. 36 No. 1 . . .	20	4.	Reinecke , Sonatine, Do maj. op. 47 No. 1 . . .	40	4.	Beethoven , Variations „Quanto è bello“ . . .	40	4.	Bach, F. E. , Andantino can- tabile, Simin. . .	30
5.	Clementi , Sonatine, Do maj. op. 36 No. 1 . . .	30	5.	Hummel , Variations, Famaj. . .	30	5.	Haendel , a) Prélude, Solmaj., b) Allegro, Solmin. . .	30	5.	Schumann , op. 68. a) Ca- valier, b) Souvenir, c) Shéhé- zade, d) Chant de Mai . . .	40
6.	Wanhal , Rondeau, Do maj. op. 42 No. 1 . . .	20	6.	Dussek , Canzonetta . . .	30	6.	Loeschhorn , Bolero. op. 108 No. 4 . . .	40	6.	Schubert , Impromptu, Mi ² maj. op. 90 No. 2 . . .	30
7.	Rohde , Berceuse. op. 86 No. 4	20	7.	Zellner , Allegro de la Son- atine, Rémin. . .	40	7.	Haydn-Wolff , Allegro, Famaj. . .	30	7.	Gade , a) Scherzo, b) Humoresque op. 49 No. 3 . . .	30
8.	Reinecke , a) Babillarde. op. 107 No. 15, b) Conte. op. 147 . . .	30	8.	Reinecke , op. 183 No. 2. a) Canzonetta, b) Etude, c) Al- legretto . . .	30	8.	Mozart , Finale de la Sonate No. 7, Famaj. . .	30	8.	Heller , Arabesque, La min. op. 49 No. 3 . . .	30
9.	Krause , Sonatine, Domaj. op. 6 No. 2 . . .	30	9.	Schwalm , Variations „O sanc- tissima“ . . .	30	9.	Schubert-Heller , Au rouet Mi ² maj. . .	30	9.	Mayer, Ch. , Etude, Mimaj. . .	30
10.	Rohde , Bagatelle. op. 61 No. 1	20	10.	Schumann , op. 68. a) Pre- mière perte, b) Après le travail, c) Le cavalier sauvage . . .	20	10.	Mozart-Schulhoff , Menuet, Mi ² maj. . .	30	10.	Graun , Gigue . . .	40
11.	Schumann , a) Mélodie, b) Pe- tite pièce, c) Chansonnette, d) Pe- tite étude. op. 68 . . .	30	11.	Spindler , Sonatine, Rémin. op. 147 No. 8 . . .	50	11.	Schumann , a) Romance, b) Valet Ruppert . . .	30	11.	Schubert , Moment musical. op. 94 No. 4 . . .	30
12.	Kuhlau , Rondeau de la Son- atine, Solmaj. op. 35 No. 2 . . .	20	12.	Zellner , Rondeau, Rémin. . .	30	12.	Beethoven , Bagatelle. op. 33 No. 1 . . .	30	12.	Mendelssohn , Chant sans pa- roles, Duetto No. 18, La bém. maj. . .	30
13.	Reinecke , a) Prélude, b) Chant, op. 183 No. 1 . . .	20	13.	Hummel , a) Scherzo, La maj., b) Andantino, La ² maj. . .	30	13.	Jensen , Barcarolle . . .	30	13.	Loeschhorn , op. 162. A Venise, Barcarolle . . .	30
14.	Kuhlau , Sonatine, Do maj. op. 55 No. 1 . . .	30	14.	Wolff, B. , Danse . . .	20	14.	Jadassohn , Scène de ballet. op. 26 No. 3 . . .	20	14.	Clementi , Finale de la Sonate, Fa ² min. op. 26 No. 2 . . .	30
15.	Hiller , Scherzo, Domaj. . .	30	15.	Kullak, T. , a) Scherzo, b) Au moulin . . .	40	15.	Hiller , a) Prélude, b) Gigue. op. 197 . . .	50	15.	Schumann , Feuille d'album. op. 99 . . .	20
16.	Hummel , Allegro, Domaj. op. 42	20	16.	Durand , Chaconne. op. 62 . . .	30	16.	Schumann , a) Pièce, b) Chant du marin . . .	30	16.	Mendelssohn , Chant sans paroles No. 21, Solmin. . .	30
17.	Bertini , a) Rondeau, Domaj., b) Allegretto, La maj. . .	30	17.	Haydn-Wolff , Rondeau, Rémaj. . .	30	17.	Mendelssohn , Chant sans paroles No. 11, Rémaj. . .	20	17.	Grieg , Prélude. op. 40 . . .	30
18.	Hiller , Ballade, Rémin. . .	30	18.	Wolff, B. , Menuet, op. 48 No. 1	30	18.	Field, J. , Rondeau, Mi maj. . .	40	18.	„ Gavotte . . .	30
19.	Kuhlau , Sonatine, Do maj. op. 20 No. 1 . . .	30	19.	Mozart , Sonate No. 2, Solmaj. (Allegro) . . .	30	19.	Clementi , 1 ^{re} partie de la So- nate op. 26 No. 2, Fa ² min. . .	30	19.	„ Air . . .	30
20.	Kullak, T. , op. 62. a) Conte, b) Dimanche matin, c) Ber- ceuse, d) Sur le lac . . .	40	20.	Beethoven , Variations „Nel cor più“ . . .	40	20.	Mozart , Adagio de la Sonate, La maj. . .	30	20.	„ Rigaudon . . .	30
21.	Clementi , Sonatine, Do maj. op. 36 No. 3 . . .	30	21.	Kuhlau , Polonaise. op. 20 No. 3	30	21.	Schubert , Impromptu, La ² maj. op. 90 No. 4 . . .	30	21.	Clementi , Allegro de la So- nate, Utmaj. op. 34 No. 1 . . .	50
22.	Müller , Allegretto avec va- riations . . .	20	22.	Haydn , Sonate No. 2, Domaj. . .	40	22.	Brambach , Scherzino. op. 29 No. 2 . . .	40	22.	Mendelssohn-Bartholdy , a) Andante cantabile, b) Presto agitato . . .	30
23.	Rohde , Scherzo, Rémaj. . .	30	23.	Heller , Andante cantabile, Rémaj. op. 46 No. 1 . . .	20	23.	Heller , Etudes. a) Ré min., b) Si bém. maj. . .	30	23.	Heller , Arabesque, Solmaj. . .	40
24.	Heller , Préludes. op. 19 No. 1. a) Domaj., b) Solmin. . .	20	24.	Clementi , Sonate, Ré maj. op. 26 No. 3 . . .	30	24.	Mozart , Andante, Famaj. . .	40	24.	Clementi , Allegro de la So- nate, Simin. op. 40 No. 2 . . .	45
25.	Merkel , Sonatine, Solmaj. op. 173 No. 1 . . .	40	25.	Loeschhorn , Saltarello. op. 108 No. 2 . . .	30	25.	Wolff, B. , Tarantelle. op. 111 No. 1 . . .	50	25.	Weber , Rondeau brillant, Mi ² maj. op. 62 . . .	45
26.	Wolff, B. , a) Autrefois, b) Scherzo . . .	30	26.	Hiller , Ballade, La min. op. 130 No. 1 . . .	30	26.	Schulhoff , Cantabile. op. 26	30	26.	Raff , Scherzo. op. 17 No. 4 . . .	60
27.	Clementi , Sonatine, Famaj. op. 36 No. 4 . . .	30	27.	Haydn-Wolff , Allegro, La maj. . .	40	27.	Mozart , Allegro de la Sonate No. 15 . . .	30	27.	Kullak, T. , Allegro di bravura. op. 58 No. 1 . . .	50
28.	Czerny , Rondo, Domaj. . .	40	28.	Schumann , Allegro de la So- nate. op. 118 No. 1. Ut maj. . .	20	28.	Schumann , Chant du printemps	20	28.	Weber, C. M. , Perpetuum mo- bile. op. 24 . . .	45
29.	Bertini , a) Menuet, b) Al- legro, c) Andantino, Solmaj. . .	30	29.	Dussek , Allegro de la Sonate. op. 24. Si ² maj. . .	40	29.	Haendel , a) Sarabande, b) So- nate . . .	30	29.	Litolff , La Fileuse. op. 81 . . .	40
30.	Clementi , Sonatine, Rémaj. op. 36 No. 6 . . .	30	30.	Kirchner , Tarantelle. op. 79	40	30.	Gade , Barcarolle . . .	20	30.	Mayer, Ch. , Sicilienne, Taran- telle. op. 111 . . .	30
			31.	Reinecke , Sonatine, Ré maj. op. 47 No. 2 . . .	50						
			32.	Wolff, B. , Allegretto. op. 40	40						
			33.	Beethoven , Sonate, Rémaj. op. 49 No. 2 . . .	30						
			34.	Gade , Scherzino, Ré min. . .	30						
			35.	Seiss , Sonatine. op. 8. Ré maj. . .	40						
			36.	Haydn , Allegro de la Sonate No. 3, Famaj. . .	30						
			37.	Heller , Préludes. a) Famaj., b) Solmin., c) Feuille d'album	30						

Menuet.

B. Wolff. Op. 48. N^o I.

Allegro moderato.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is two flats (B-flat major). The time signature is 3/4. The tempo is marked 'Allegro moderato'. The score includes various musical notations such as dynamics (f, cresc.), articulation (accents, slurs), and fingerings. The piece is divided into five systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat).

Program nauczycielski. Ston: II. N^o 18.

F.H.725

Programme des professeurs. II: 18

Дозволено Цензурою г. Варшава 12 Февраля 1902 г.

w lit. C. Witanowskiego, Warszawa, Krak. Przedm. 2

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingering numbers (1-5) are placed above or below notes. The key signature has two flats (B-flat and E-flat).

The first system begins with a treble staff containing a series of eighth notes with slurs and fingering numbers (4, 4, 1, 2, 3, 3, 5, 4, 1, 3, 2, 3, 2). The bass staff has a few notes and rests, with a dynamic marking of *p*.

The second system features a treble staff with a series of eighth notes and a crescendo marking (*cresc.*). The bass staff has a few notes and rests, with a dynamic marking of *p*.

The third system features a treble staff with a series of eighth notes and a mezzo-forte marking (*mf*). The bass staff has a few notes and rests, with a dynamic marking of *mf*.

The fourth system features a treble staff with a series of eighth notes and a mezzo-forte marking (*mf*). The bass staff has a few notes and rests, with a dynamic marking of *mf*.

The fifth system features a treble staff with a series of eighth notes and a forte marking (*f*). The bass staff has a few notes and rests, with a dynamic marking of *f*.

The sixth system features a treble staff with a series of eighth notes and a forte marking (*f*). The bass staff has a few notes and rests, with a dynamic marking of *f*.

First system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (3, 2, 5, 1, 5, 2, 4, 1, 5, 1, 4, 3, 4, 5, 5, 8, 1). The bass staff contains a series of chords and single notes with fingerings (1, 8, 4, 2, 3, 2, 4, 2, 4, 5, 1, 2, 2, 3, 1, 5). The word *cresc.* is written above the bass staff, and *f* is written above the treble staff.

Second system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (4, 1, 1, 4, 1, 1, 3, 1, 5, 4, 2, 1, 4, 3, 2, 1, 5, 1, 1, 3). The word *scherzando* is written above the treble staff, and *p* is written below the bass staff. The bass staff contains a series of chords and single notes with fingerings (2, 5, 4, 4, 2, 5, 4, 2, 5, 4).

Third system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (1, 5, 4, 2, 1, 4, 5, 4, 4, 4, 4, 4, 1). The bass staff contains a series of chords and single notes with fingerings (4, 2, 5, 4, 3, 3, 3, 1).

Fourth system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (4, 3, 1, 2, 1, 4, 2, 1, 4, 1, 4, 2). The word *f* is written above the treble staff. The bass staff contains a series of chords and single notes with fingerings (4, 2, 1, 5, 1, 4, 2, 4). The word *Ad.* is written below the bass staff.

Fifth system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (5, 3, 2, 4, 3, 1, 2, 4, 1, 2, 4, 1, 4). The word *Ad.* is written below the bass staff. The bass staff contains a series of chords and single notes with fingerings (1, 4, 2, 4).

Sixth system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (2, 1, 3, 1, 4, 2, 5, 3, 4, 3, 1, 2). The word *Ad.* is written below the bass staff. The bass staff contains a series of chords and single notes with fingerings (1, 4, 1, 4, 2, 4).

marcato il canto

cresc.

ff

Stop: II. № 18.

F. H. 725